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“Merry Christmas”

THE CADENCE

“The Last Thing in Music”



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# THE CADENCE

(THE LAST THING IN MUSIC)

A Quarterly

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## THE CADENCE

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# ditorial

## MUSIC—POWERFUL ENOUGH TO MOVE A NATION

Perhaps you may think the title rather exaggerated, but is it? Stop and think for a moment of the many instances where the power of music has affected and often produced a complete change in the tide of events. Look back into history and you can readily perceive the influence of music on national growth and development.

Millions of soldiers will battle madly—inspired by a patriotic song. Music—arousing patriotism, increasing courage—makes the dying soldier still fight.

Many of the world's great men admit the powerful influence of music. We have the following words coming from the mouth of the great poet Keats: "Let me have music dying and I seek no more delight." Beethoven once said, "Music should strike fire from the hearts of men and bring tears from the eyes of women." Ignace Paderewski, world renowned pianist, perhaps is a better statesman because of music.

We speak of music as the international language. It is more than that! The best definition of it is given by Carlyle: "Music is well said to be the speech of the angels."

Does all this mean anything to you, fellow Music Supervisor? Does it help to show you your place in this big machine called "Development"? "MUSIC—POWERFUL ENOUGH TO MOVE A NATION"—does it move you?





*Mrs. Grace E. Steadman, Dean of Music*

### *Music Supervisors Course*

(By GRACE E. STEADMAN, Dean of Music, State Teachers College, Mansfield, Pennsylvania.)

(Taken from the Flashlight of October 25, 1930.)

The teaching of Public School Music today is vastly different from that of even ten years ago. Thirty years ago seems in retrospect, like the Dark Ages. At that time sight reading was the chief end and aim of music and only after each individual key was conquered could songs be taught. Even then the songs were much too long and with accompaniments adding little or nothing of value to the child's harmonic sense.

Today the teaching of Public School Music is a combination of heart, mind and body. Music suitable to the child is taught with accompaniments which are not only enjoyable but of artistic worth. The song is the basis of instruction. This does not mean that we "sing-song" exclusively. Song singing, sight reading, dictation, instrumental work, glee clubs, bands, orchestras, piano classes, harmonica bands, rhythm bands and other special activities are taught in the public schools. Children receive free of charge instruction that a few years ago would cost the parents a goodly sum.



This diversified instruction means better training for the Music Supervisor. No longer is it possible for an individual who plays piano, sings well, plays violin or other instrument to teach little children without special preparation for the work.

Pennsylvania, recognizing the fact that while she is one of the greatest and richest states in the Union, but that the Public School Music was generally poorly taught, decided in 1921 to remedy this situation. At that time Dr. Hollis Dann, of Cornell University, was brought to Harrisburg and made State Director of Music. When he was appointed head of the Department of Music Education for New York University, M. Claude Rosenberry became our new State Director and under his efficient guidance music in Pennsylvania has continued to grow apace. Three of our present Teachers Colleges were entrusted with the organization of a three-year course for the training of Music Supervisors, Mansfield being one of them.

This course was adequate so far as music went, but with the expanding of the educational program of the state it became necessary for the Music Supervisor to enlarge his horizon.

A four year degree course was then organized with twenty-four hours of educational subjects, fifteen hours of elective work in a chosen field and the balance in music. The educational work consists of two psychology courses, educational sociology, history of education, technique of teaching, principles of education and educational biology. The minor may be in English, social studies, language or any other subject in which the college gives the required amount of work.

The music work consists of methods of harmony, sight reading, dictation, conducting, music and appreciation, forms and analysis, composition, private work in voice, piano, violin and other instruments, and four years of teaching and observation. All this makes for real professional work when the graduate gets into the teaching field. He is also qualified to teach his minor as well as music.

An excellent concert band and orchestra is maintained. These organizations are especially fine and are open to the better instrumentalists of the college. A second band and orchestra provides practice for less expert players.



Members of the concert organizations may here learn to play many instruments. These four orchestras and bands are necessary, for all supervisors must be able to teach the instruments and direct both band and orchestra.

A college chorus of one hundred thirty members provides for the study of the best in choral works. A newly organized choral organization this year is the Vesper Choir, which made its first appearance in vestments on Parents' Day.

Our rebuilt Austin organ is now installed in the Auditorium and with a new three manual keyboard and several new stops is in the thirty thousand dollar rating.

A new concert grand Baldwin piano is another much needed acquisition.

The faculty, numbering thirteen, are all specialists, and all hold degrees.

We feel that not only is the student preparing for his life work whereby he can make a good living, but the cultural value of the course is exceptional for it gives him more than a one-sided view of life. Some one has said that a "Specialist is a broad man sharpened to a point."

All former graduates have positions ranging from \$1,300.00 to \$3,000.00

"To all that love Nature,  
Love Sky, Stream and God,  
To all that love MUSIC,  
'Love Beauty, love God'."

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Step wid de banjo an' glide wid the fiddle;  
Dis ain' no time for to potter an' dawdle,  
Fo' Christmas is comin' it's right on de way,  
An' dey's hours to dance 'fo' de break 'o day.

—*The Book of Musical Thoughts.*



## *Music As a Factor In Our Student Life*

(By MILDRED FISCHER, Dean of Women, Mansfield State Teachers College, Mansfield, Pennsylvania.)

Even the least musical among us have discovered in music a medium that expresses thought and feeling and we have been soothed or agitated, uplifted, inspired or depressed by various types of music. Groups as well as individuals have been roused by music, swayed by it, calmed by it. This was curiously demonstrated several years ago in The Metropolitan Opera House in New York City.

The American Jazz composed by George Anteil and played under his direction quite excited his audience. The applause in the balconies was accompanied by stamping of feet and tossing of programs and yelling and hooting, while the applause of the more restrained members in the orchestra lacked enthusiasm and gave place to fidgeting and in a final withdrawal of the audience. A few evenings later as large a group assembled to listen to delightful old masterpieces played under the direction of Walter Damrosch. A hushed atmosphere prevailed. The audience was calm, reposed, enchanted by the beauty of harmonies that issued from instruments in the hands of artists. What different responses from the audiences! Yet they did not choose to make their responses different, the music demanded it, and the listeners were under its spell.

I have relived this experience several times in observing the effect of music on student groups. The orchestra invariably dictates the type of dancing to be done on the dance floor—formal, stately, smooth, graceful dancing, a rapid, breathless marathon, or jerky gymnastics—and invariably the dancers respond to the time and the tune of the orchestra. They cannot do otherwise.

In a more serious phase of student life like the vesper services, chapel period, Y. M. and Y. W. devotionals, the music can add emphasis to the spoken word or take the attention from it. In a well planned program, the prelude is an effective call to quiet meditation or to reflective thinking; the solos, anthems, or group songs are as carefully chosen as the scripture passages, prayers, and spoken messages in order to give unity to the program and to con-



vey a similar message to the hearers. The postlude is an eloquent benediction to conclude the service. One cannot listen to church music and not feel reverent. It is a very compelling language that music speaks.

Refrains of the songs we sing during chapel periods find their way to the dormitory and are quietly echoed and re-echoed by one student or another. They often furnish the keynote for the day. Our student life in Mansfield is much richer because of the excellent orchestra, band and vesper choir, which serve as a means of expression for the participants, and as opportunities for the audience to appreciate good music.

Our most effective means of unifying our student groups is to have them sing together. Who is a Freshman, a Sophomore, a Junior or a Senior; who is a "Music Sup," a "Home Ecer," a Group I, II, or IV student when we sing together or enjoy music together? We are simply loyal Mansfieldites! The Government Associations have made this discovery, too. Do they not call on The Music Department for community singing in those first days when Freshmen need cheering, and later, when days are dreary and all students need to be helped to a happier frame of mind? And have they not sponsored a song contest to encourage student thinking along pleasant, wholesome lines? We cannot conceive of football teams eager to win victories without the inspiration of pep songs along the side lines; nor can we conceive of a glorious Christmas season without its carol singing. Our festive days have been made infinitely more festive through song.

There is no doubt about it, music is an important factor in student life, and great is the responsibility of those selecting the music for the group, whether it be dance music, music for group singing, or selections for our student programs.

We have facilities in our Music Department for entertaining all the students and enriching their lives. Very many of our College functions owe at least part of their success to the generous and fine contributions from the members of the Music Department. We need to appreciate these contributions, not take them too much for granted, if we would get the greatest benefit from these opportunities we have in Mansfield.



## *The Tri-Beta Society*

Willis Oldfield .....	President
Arthur Dawe .....	Vice President
Edward Hart .....	Secretary
Robert Grant .....	Treasurer

With a keen appreciation of the intense interest of their department in all things relative to the study and teaching of Public School Music, and with a full realization of Mansfield's accomplishments in the music field from the time of the establishment of the three-year music course in 1921 to the present, a group of student Music Supervisors formed themselves into a body which they chose to call the Tri-Beta Society, organized for the lofty purpose of bringing to Mansfield a chapter of Phi Mu Alpha, a national professional music fraternity.

The Tri-Beta Society, in initiating and perpetuating this movement, is inspired by the achievements of its Alma Mater, and with the clear and worthy purpose of bringing to her what she justly deserves, is working faithfully and intensely toward that end.

The Benefit Musicale, sponsored by the Society and presented in the College Auditorium on November 7th, was a success musically and financially. The program appears in these pages.

A Benefit Dance followed on the evening of the fifteenth of November, at which modern symphonic dance music was played by the Tri-Beta Symphony Orchestra, Mr. Oldfield conducting.

Regular meetings and rehearsals are held weekly in order that the vast amount of necessary regular business may be conducted properly, and that the organization may be kept in form for the satisfactory presentation of the more classical music program.

The Tri-Beta Society deserves the active, whole-hearted support of each and every member of Mansfield's Music Department, in its effort to raise Mansfield to a place of greater recognition in the music world, a place we feel she has won so deservedly.

—Edward Hart.



## CLASS ARTICLES

### SENIOR NOTES

The last lap! Is it possible? Have three whole years and a quarter of our college life slipped by while we were seemingly just getting launched? It's no time since we were blundering and blindly groping in the early steps of our musical training here at M. S. T. C.

Really, though, I think we have a class of which each may be proud to be a member. We've stuck—through thick and thin—floundering in the blind mazes of Harmony I, Harmony II, etc., up until the present time when we're in even deeper in composition class—and yet there are no signs of giving up the ship.

Mr. and Mrs. Myers, our sponsors, met with us on September 9th and we organized with the following officers:

President—Dolly Gleokler.

Vice President—Mary Wendle.

Secretary—Marguerite Morandi.

Treasurer—Robert Grant.

One of the first topics of discussion was the Music Supervisors' class pin. After a little friendly disagreement, we resolved to establish the precedent of having an "M" on the guard of our pins instead of the numerals of our graduating year, which will be placed on the back with our initials. It's a mighty fine looking pin and don't censure us too severely if we strut a little when we first sport them.

Mrs. Steadman has planned a folk music study of different nations in the Supervisors' Club and we Seniors had the honor of developing the first program in the presentation of the Italian contribution.

We have a treat to look forward to, as soon as we secure an open date, in the form of a party for the class promised by Mr. and Mrs. Myers. We already have pleasant memories of enjoyable parties given at their lovely home.

Now, in closing, we extend a hearty greeting to the Frosh Music Sūps and would like to pass on a little brotherly advice: "Get settled down now for four years of real, conscientious, hard work with lots of jolly, good times sprinkled in."

—Marguerite Morandi.

### JUNIOR NOTES

Returned to Mansfield — thirty Juniors. If you care for identification, look for the peppiest, liveliest, and noisiest bunch of Music Supervisors on the campus.

At our first meeting, after much talking and noise (for which we are noted—almost famous), we settled down to work and laid plans for an eventful year. The following officers were elected:

President—Willet McCord.

Vice President—Maud Milnes.

Secretary—Mary Louise Bush.

Treasurer—Willis Oldfield.

As class sponsors we are very fortunate in having Mr. and Mrs. Newman, who have shown much interest and enthusiasm for our success in the coming year.

Three absent marks were checked against Beaver, Coble and Nelson at roll call. Vera Beaver has gone to Ithaca Conservatory of Music, where she will continue her study of music supervision and organ. Thelma Coble



has gone in training for a nurse at Rochester, N. Y. Elaine Nelson has become Mrs. Mark Sullivan, of Wellsboro.

Some members of our class have already distinguished themselves in college activities so far this year: Frank Iorio and John Isele as Editors of the Cadence; Margaret Crain as President of the Y. W.; Ruth Martin as President of the Athletic Club, and Arthur Dawe by a very interesting talk before the Music Supervisors' Club on his European trip this past summer.

Who said, "The Sophomore year is the busiest?" The Juniors are ready to debate the question. Between teaching assignments, learning to play in all keys (keyboard harmony), getting a basis for our assignments in Music History, preparing notes for History of Education, not to mention Methods, Band, Orchestra and private lessons, we are confident that we have all the points necessary to win any argument on this subject.

Despite seemingly undignified actions at times, we are striving towards the goal of a "Good Music Supervisor" and are using this year as a means of helping to attain this goal. All of our plans point to a successful, interesting and eventful Junior year.

—Mary Louise Bush.

#### SOPHOMORE SUPERVISORS

President .....Edward Hart  
Vice President.....Ruth Stoops  
Sec.-Treas... Katherine Kingsley

We are back for our second year in Mansfield's Music Supervisors' Course. We liked the first and we want the second. We have very def-

inite ideas about the duties and dignities of our new position and mean to recognize them fully.

The lively feeling of friendly class competition, inspired through last year's presentation of class programs, is with us yet and we find ourselves ready and waiting for the next assignment.

We are not the original group of "33" Supervisors. Eloise Butz and Laura Ritz have taken up Group Two work and will graduate in the spring. Adrian Rowe and Kenneth Brace have changed over to the Group IV Course, and Grace Sweeney remained at her home in Russell, Pa., this year.

Much of this loss has been made up, however, by the addition this year of several new members. Gordon Lloyd, who entered the Music Supervisors' Course with the class of "32", has returned after a year's absence. Katherine Soper and Catherine Henry appear in some of our classes, and we also enjoy part-time association with the following music students whose programs are irregular: Margaret Lewers, Thelma Smith, Irene Melinger.

This year we will be introduced to the profession in the Training School Laboratory. We are familiar with the oft-repeated stories of the embarrassments and setbacks suffered by the novice; the rigors of the methods school; and, too, the immense satisfaction to those who are meant for the profession and who find an interest in it.

This interest, as our class now stands, we believe to be complete and sincere, and it is on this basis that we move onward with clear vision toward our goal but three short years distant.

—Edward Hart.



"FROSH NEWS"

The Freshman Music Supervisors numbered thirty-nine, and so far, are well represented in the musical activities of the College. Four of our Freshmen have become members of the first orchestra, namely, Marietta Price, Dorothy Litzenberger, Marian Tingley and William Knowlton.

Helen Pressel, Carl Martin, Ida Darrow, Fred Huntington, Adrian Birriolo and Guy Corno are singing with the Vesper Choir, and William Knowlton and Guy Corno have entered the first band.

The class elected the following officers:

President—Howard Hallock.

Vice President—Dot Litzenberger.

Secretary-Treasurer—Carl Martin.

Although we are quite proud of our very talented class in some respects, we are just as ashamed of it in other respects. Who among us is pleased when reminded that the Freshman music class of 1930 is the silliest, noisiest, and most self-satisfied of any that has come to Mansfield? And yet we must admit that our conduct has justly deserved this reputation. There is still time for the Frosh Music Süps to reform, so let our motto be "Live and Learn."

If you doubt that we are learning, just ask Professor Myers. At least most of the Freshmen have mastered the art of singing correctly the chorus of "Old Black Joe."

—Florence Melson.

*Some Appetite*

Customer (After looking at menu, printed in French)—I'll have some of that.

Waiter—I'm sorry sir the band is playing that.

THE VESPER CHOIR

ON A FIRM FOOTING

The year 1930-1931 is an outstanding one in the history of Mansfield State. It was during this year that several new features appeared, one of the most important of these being the Vesper Choir. This organization had its beginning last fall. It was organized by Mrs. Grace Steadman, Dean of Music at M. S. T. C. The Choir is composed of fifty-four of the best voices, chosen from the College Chorus. Nearly all of the members are students in the Music Department. However there are several members of the Faculty in the choir: Miss White, soprano; Miss Atwater, contralto; Mr. Newman, bass-baritone; and Miss Brooks. Mr. Ross and Mr. Greeley, accompanists. All three are pianists and organists.

The parts are perfectly balanced, giving an ideal situation for the making of an ideal choir. The music being studied is of the highest type, for example, "Judge Me O God" by Mendelssohn.

The first appearance of the Vesper choir in its vestments was on Parents' Day at the informal dedication of the new auditorium. The numbers used were: "Song of the Marching Men" by Daniel Protheroe, and "A Note of Golden Song" by Louis Victor Saar.

The purposes of this organization are: To furnish the best kind of music for Vesper services or other social and sacred functions, and to promote the study of, and an interest in, the classics for choruses.

—Dolly Gleokler.

Love is the spirit of life, and Music is the life of the spirit.—Coleridge.



HOW WE LIKE

OUR NEW AUDITORIUM

The Junior Music Supervisors are in a position to view the facilities of the new auditorium much more than any of the other classes in the course for, unlike the Sophomores and Freshmen, we have had two years experience in the gymnasium and know all the handicaps that such an arrangement possessed, and unlike the Seniors, we have two years more in which to use this new building—years which are not yet tinged with that regret of leave-taking which tends to hallow all things—good and poor alike.

This building is thoroughly appreciated by all the students in the school, but perhaps it affects the Music Supervisors from a few more angles than any of the other groups. Practically all of our work can be carried out to so much better advantage. It is no longer true that the character and variety of our productions must be limited by the size of the stage. From the standpoint of acoustics, the improved quality of tone can be noticed by all. Continued advancement will be made as we become accustomed to speaking, singing and playing under these conditions. There is a newly installed pipe organ and a new Baldwin concert grand piano which all may enjoy. Productions, musical or otherwise, are greatly enhanced by the new scenery and the various lighting effects. In addition we have a little corner that is "all our own"—the orchestra pit. Here, partially concealed from view, but very much within hearing, we perform our special numbers—and the inevitable "Going Out March" after assembly..

The college assembly with its informal dedication ceremony on Parents' Day, gave us the first opportunity to realize the advantages of this building, which we shall enjoy throughout the school year. The Music Supervisors believe that they have some really worthwhile material included in their year's program. Without a doubt the music of this year and succeeding years will rise to a higher level due to the stimulus such a background furnishes.

—Maude Milnes and Gertrude Barnes

INTERESTING TRIPS RELATED  
IN MUSIC SUPERVISORS' CLUB

The fact that several of our faculty and one of our students have made interesting trips this summer, has furnished material for enjoyable talks during club meetings.

Our first treat was Dr. Butler's visit to the factory of the great inventor Edison. Dr. Butler not only received an invitation to act on the board to select the winner of the Edison Scholarship, but also received a very warm welcome in the factory and home of the genius. Their acquaintance was made 16 years ago, when Dr. Butler first played for Mr. Edison.

Arthur Dawe, a Junior Music Supervisor, told many of his experiences of the summer abroad. His presentation and description of events were very interesting, as he related them to the Music Supervisors in their club meeting.

Mr. Baldwin, in Supervisors' Club, told of his trip to California, and the University of Southern California, where he studied this summer. Pictures and rock specimens added to the already interesting information.



**TRI-BETA DEBUT**  
**THRILLS AUDIENCE**

On the evening of November 7, a well pleased audience expressed its appreciation and satisfaction for the entertainment, by one grand applause after another. No wonder! There is no doubt in anyone's mind that the "Benefit Musicale" presented by the Tri-Beta Society delighted all who had an appetite for the highest type of music.

One of the outstanding features of the program was the Tri-Beta Symphony. Directed through its numbers by the talented and interpretive Mr. Oldfield—a member of the Junior Supervisors—this organization rendered its selections in a true professional manner:

The Symphony is composed of:

Glenwood Crist, violin  
Arthur Dawe, trombone  
Robert Grant, clarinet  
Edward Hart, violin  
Kenneth Hegman, violin  
John Isele, trumpet  
Howard Marsh, violin  
Frank Miller, trumpet  
Willet McCord, contrabass  
Willis Oldfield, 'cello  
Waldo Seamans, tenor  
William Williams, piano.

The program:

Selections from Mlle Modiste....  
.....Herbert  
Tri-Beta Symphony  
Mr. Oldfield conducting  
Autumn Dreams.....Zimmerman  
Mr. Dawe  
Romance ..... LaForge  
Concert Gavotte .....Swift  
Mr. Williams  
Sonata in A, for Violin and Piano  
.....Handel  
Mr. Hart and Mr. Greeley

Oh, Sleep Why Dost Thou Leave  
Me? ..... Handel  
Friend of Mine .....Sanderson  
Mr. Seamans  
Phantasie-stucke, Op. 73, for clari-  
net and piano .....Schumann  
Mr. Grant and Mr. Greeley  
Old Folks at Home.....  
..... Foster-Smith-Holmes  
Mr. Miller and Mr. Isele  
Love Light .....Mason  
Mr. Hart, Mr. Oldfield and  
Mr. Williams  
Children's Symphony .....Haydn  
Tri-Beta Symphony

**PARENTS' DAY—**

**A GREAT SUCCESS**

A record crowd of proud parents gave the new auditorium its initial test for capacity. Vacant seats were hard to find. Greeted at the door by Mr. Donald Baldwin's second band, the crowd was immediately made to feel welcome.

The program, unlike most dedicatory programs, was informal. It was as follows:

1. Band:
  - a. "Caesar's Triumphal March" .....Mitchell
  - b. "Princess of India".....King
  - c. Star Spangled Banner.
2. My Country 'Tis of Thee.
3. Orchestra:
 

Overture to "Zampa".....Herold  
Dr. Will George Butler, Director  
Robert Wilson Ross at the organ
4. Announcements .... Dr. Straughn
5. Organ Solo:
 

"Allegro" ..... Becker  
Gerald Greeley
6. Contralto Solo:
 

"A Vagabond's Song".....Vanderlip  
Miss Cora Atwater  
Miss Marjorie Brooks, Accompanist
7. Vesper Choir:
  - a. A Note of Golden Song.....  
.....Louis Victor Saar
  - b. Song of the Marching Men..  
.....Protheroe  
Mrs. Marjorie Hartman, Piano  
Gerald Greeley, Organ



8. Piano Solo:  
"Gavotte in B Minor".....Bach  
Gerald Greeley
9. Soprano Solo:  
"The Little Damsel".....Novello  
Miss Lelia White  
Miss Brooks, Accompanist
10. Organ:  
a. Chime Prelude..... Chopin  
b. Pomp and Circumstance  
March .....Sir Edgar Elgar  
R. Wilson Ross
11. Bass Solo:  
"Hear me, ye winds and waves"  
.....Handel  
Richard Newman
12. Mansfield, Hail!
13. Orchestra:  
"Stars and Stripes Forever"....  
.....Sousa

#### SENIORS START

#### THE BALL A-ROLLING

The programs to be given this year by the Music Supervisors Club are to deal with the study of the folk music of the various countries. The first of these programs was given by the Senior Supervisors, Tuesday, October 28, when they presented the following Italian program:

Folk Music of Italy; talk and song—  
Marguerite Morandi, Ellen Swatsworth.

A Merry Life — Chorus — Gleokler, director; Wendle, accompanist..  
Chorus.

Toselli's Serenade — Violin Solo —  
Frank Krivsky; Gleokler, accompanist.

Chants and Plain Songs — Quartette  
—Mr. Greeley, accompanist; Palmer, Welliver, Roderick, Parke.

Tosti's "Goodbye" — Vocal Solo —  
Louise Hetrick.

Tarantella — Dance — Sixth Grade;  
Crain, Iorio, directors.

"Italia Beloved"— Gleokler, director;  
Wendle, accompanist—Chorus.

It was quite educational as well as interesting and gave us glimpses into Italian music and dances.

#### MANSFIELD SUPERVISORS

#### JOIN STATE FEDERATION

#### OF MUSIC CLUBS

The Regional Conference of the State Federation of Music Clubs was held in Towanda October 9, 1930. The morning session was given over to reports of committees and talks which were given by the officers on the year's work. The hour preceding lunch was given over to a Round table discussion over which the president, Mrs. Donovan, presided. Representatives of the various clubs spoke of their respective local problems, which were then given consideration by all the members of the conference.

One of the big projects of the Federation is the sponsoring of Junior Music Clubs.

In the afternoon officers were elected, and then a very fine musical program was given. A member from each club participated in the program.

Mansfield's Music Supervisors Club joined the Federation at this meeting. Much to the surprise and delight of the club it was offered a scholarship of \$100 a year by the State Federation of Music Clubs.

#### SENIORS DIRECT IN VESPERS

Every Sunday evening in Vespers a Senior Music Supervisor directs the hymn singing. This excellent idea coming from Mrs. Steadman, instructor of the choral conducting class, affords the Music Supervisors with some very helpful practice. Let's hope this practice continues through the years.



TWO DANCES FOR  
MUSIC SUPERVISORS

The custom of placing the responsibility of the Music Supervisors' dance upon the shoulders of the Sophomores has been cast aside. Instead we are holding two dances—the preparations to be shared by the club as a whole.

The first dance is to be held January 9, and is to be an informal, program benefit dance. The music will be furnished by the Tri-Beta Orchestra. The second dance—a closed affair—will be held sometime near the end of the school year.

SYMPHONY ORCHESTRA  
TRAVELS

The Mansfield Symphony Orchestra under the capable leadership of Dr. Will George Butler, has made two appearances outside the college.

The first appearance of the orchestra was at the Baptist Church of Mansfield, Pa.

The program was:

Stars and Stripes Forever....Sousa  
Incidental Music....Edward German  
Song of Love—Blossom Time....  
.....Schubert  
Talk: "The Mission of Music"....  
.....Dr. Butler  
"Jupiter" Symphony, first and  
third movements ..... Mozart  
G Minor Symphony, finale..Mozart

Then came the annual trip to the Centenary Methodist Episcopal Church School of Elmira. The fame of the Symphony seems to have spread even into New York State, for here again the organization was welcomed by a huge attendance.

The program consisted of the following numbers.

Stars and Stripes Farever....Sousa  
"Song of Love" (from Blossom Time)  
Suite, "Nell Gwyn".....

Nos. 1, 2, 3. ....Edward German  
Violin Solo:

"Air for G String".....Bach  
Edward Hart, Concertmeister  
William Williams, Accompanist  
"Jupiter Symphony" .....Mozart  
Allegro

Minueto

Finale, Allegro.

SUPERVISORS HONORED

The Music Supervisors were honored by a visit from Dr. Peter Dykema, of Columbia University, and Mr. Claude Rosenberry, State Director of Music. This visit had been looked forward to with great joy on the part of the Music Supervisors, and no one was disappointed.

Mr. Rosenberry told the club of a dream he had had a short time ago. He dreamed the Music Supervisors of Mansfield State Teachers College were attending the Sectional State Teachers Conference at Syracuse this year and . . . then he awoke! Perhaps Mr. Rosenberry doesn't know it, but we are going to try our best to make this dream come true.

Then Dr. Peter Dykema told us the advantages of going to a college in a small town. If we had any regrets at all because of attending a college in a small town, we surely have dismissed them now.

Two original vocal compositions presented were:

1. "Blanche Nuit," composed by Gladys Wheeler and sung by Ruth Palmer, soprano.
2. "Psalm XIII," composed by Mary Wendle and sung by Alice Smith, contralto.

Both solos were accompanied by the composers, Misses Wheeler and Wendle.



# SOPHOMORE SUPERVISORS PRESENT FRENCH MUSIC

The third of the Music Supervisors' program was presented Wednesday evening by the Sophomores in the college auditorium. These musicians accomplished, in a clever manner, their aim of presenting some of the music and dances in the life of the French peasant. The fact that the use of dialogue was omitted took nothing away from the excellency of the musical.

The numbers were:

Dance: The Bridge of Avignon.  
Song: March of the Kings.  
Violin Solo: Elegie.  
Ensemble—String and woodwind.  
Duet: Lantern.  
Solo and Chorus: Master Cuckoo and Miss Skylark.  
Dance: Turdion.  
Boys' Chorus: Alouette.  
Girls' Chorus: Wooden Shoes.  
Dance.  
Song: Marsailles.

## ALUMNI NOTES

The fact that all of the 1930 Class of Music Supervisors are enjoying their new work is quite a boost to our reputation. Several have taken up the maidenly art of keeping house.

The list is as follows:

Bartle, Manderville—Hatboro.  
Biddle, Kathryn—Fallsington.  
Carpenter, Viola—Smithfield.  
Chapman, Lois—North East.  
DeWaters, Mrs. Lois Pantall—not teaching. Married and keeping house  
Edwards, Helen—Towanda.  
French, Mary—Rush.  
Furman, Winifred—Mifflintown.  
Hamblin, Ruth—Dalton.  
Holcomb, Florence—Hughesville.  
Huston, Marian—Darby.  
Horton, Alta—Muhlenberg Township Consolidated Schools at Temple, Pennsylvania.

Kofoed, Winifred—Preferred to remain at home.

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Leslie, Norma—Austin.  
Marvin, Luella (Mrs. John Markowicz)—not teaching. Mr. Markowicz was killed in an accident this summer.

Ohlman, Louise—Dayton.  
Palmer, Louise—Addison, N. Y.  
Parson, Lucille—So. Williamsport.  
Pfaff, Ruth—Leraysville.  
Prugh, Louise — District School near Tioga.  
Rogers, Dorothy—Troy.  
Sperry, Clare—Tidioutte.  
Sumner, Harry—Warren.

## JUNIOR PROGRAM COLORFUL

The Junior Music Supervisors in their play, "A Family in Old Madrid," presented a very colorful entertainment. The characters in their bright, gay costumes, the luxurious Spanish home, and last, but not least, the splendid arrangement of Spanish music and dances, assured the Junior Supervisors of success.

The program:

Cast of characters:

Mother .....Margaret Crain  
Father .....Howard Marsh  
Daughter, "Juanita"..Alma Simpson  
Younger Daughter, "Benita".....  
.....Mabel Williams  
Only Son, "Juan".....John Isele  
Friends who enter and dance—Ruth Hoffman and Hilda Spear.  
"Pablo" ..... Willet McCord  
Personell of Musical Units:  
"Junior Band"..The Junior Class  
"La Palomo"  
Serenade (from outside) Oldfield, violin; McCord, guitar.  
"Juanita"  
Answer to "Juanita"..Miss Simpson (Vocal).  
"Estra Lita."  
Trumpet Solo by Juan...John Isele  
"A Spanish Folk Song"  
Piano Solo, "Benita"..Miss Williams  
"Turkey in the Straw"  
(Guion's arrangement.)  
Final Chorus: "Dance and Sing"..  
..... The Class  
Stage and costumes—Ruth Martin.



*LAST MINUTE NEWS*

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The Junior High School Glee Clubs under the direction of Mr. Howard Marsh and Miss Alma Simpson gave a special program in the college chapel on Tuesday, November 25. Miss Wilcox was at the piano.

The children did very well. Their tone quality was fine and their pitch was excellent.

Miss Simpson, Miss Wilcox and Mr. Marsh are Junior Music Supervisors.

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The special 6A Grade of the Training School gave a program of song and dance in a joint meeting of the women's societies of Mansfield, held Wednesday, November 12. The audience appreciated the program very much if one may judge by the applause the children received.

The special 6A Grade was under the direction of Miss Margaret Crane and Mr. Frank Iorio.

The rhythm band from the kindergarten also gave a special program in the college chapel. They played several numbers with their rhythm instruments and then sang one of their songs.

Miss Millis was the teacher.

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*Ask His Room-mate*

Corno—Are you a professional trumpet player?

Hallock—No, I play for my own amazement.

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*Who's Right?*

Mr. Mackie — Never let things slide.

Dawe—How about a trombone.

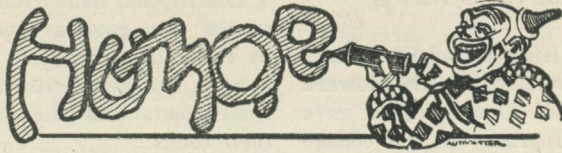
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*One for the Scotchman*

"You say old McIntosh has no bath tub in his home?

No, he fills his Sousaphone with water and uses that for one.





*Easily Satisfied*

Art Dawe—I'd like to see a derby hat.

Hat Salesman—What color?

Art Dawe—Oh, that doesn't matter.

Hat Salesman—What size?

Art Dawe—Well, it doesn't matter.

Hat Salesman—But, I don't understand. You want a derby hat and don't care about the color or size.

Art Dawe—Well, I really don't care. I want it for my trombone.



*Splendid Chants*

Seamans—So you met Roderick at choir practice?

Ruth Stoops—Yes, just a chants acquaintance.

*Heard in Chorus*

Mrs. Steadman: The tenors and the rest of the girls may stand.

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*What A Song!*

Art—What did Hilda say when you sang that song to her?

Frank—She was quite anxious.

Art—No kidding?

Frank—Yes, anxious for me to stop singing.

*Another Use for It*

Mother—And how did your teacher show you how fast to play?

Daughter—With a little windshield wiper she keeps on the piano.—Science and invention.

*And So She Stopped Singing*

Building Foreman — Excuse me, but are you the lady what's singing?

Lady—Yes. I was singing, why?

Foreman—Please don't hold the high notes so long, the men have knocked off twice mistaking it for the noon whistle.—Boys' Life.

Music Supervisor: Try to make the child think high by pulling his hair slightly.

Student—And how do you make him think low?

Voice In Rear— Kick him on the shins.



TEACHING TASTE

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Music is not a luxury. It is a necessity.

Of course what you call a necessity depends upon what sort of life you want to live. If you are an animal, about all the necessity you know is something to eat and drink, and if you want to lead a low, ignorant life, just toiling through the world and getting only its coarser pleasures, you do not need much more than an animal.

But all parents want their children to have a larger life, to have advantages better than their parents had and to get on and be happy in the world.

And music is perhaps the strongest pillar of culture; it is the password to the society of gentle life; it is the front door to the house of life.

To know what is good music, to understand and to take part in it widens the mind and deepens the heart.

The reason why so many of us care little for music is that we do not know it.

We love what we understand. We are apt to despise what we do not understand.

To give your child an education in the rudiments of music is to put into his hands the tools from which he can build himself a vast deal of happiness.

Money can be spent or lost. The equipment of a musical education is something "moth and rust cannot corrupt nor thieves break through and steal."

No one can be a master of literature until he first of all learns how to use language, and no one can be a musician until he has made the fundamentals of a musical education his own.

DR. KRANK CRANE,  
(in the New York Globe).



THE GAZETTE

There is not a luxury, it is a

Of course what you call a necessity  
is not a necessity, but it is a  
necessity to live. If you are an animal  
you are a necessity, you are a  
necessity to eat and drink and to  
sleep and to lead a low, ignorant life.  
But, looking through the world and  
seeing only the constant pleasure you  
derive from much more than an animal  
life.

There are people who lead a life of  
luxury and who are not a necessity  
to live. They are a necessity to  
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